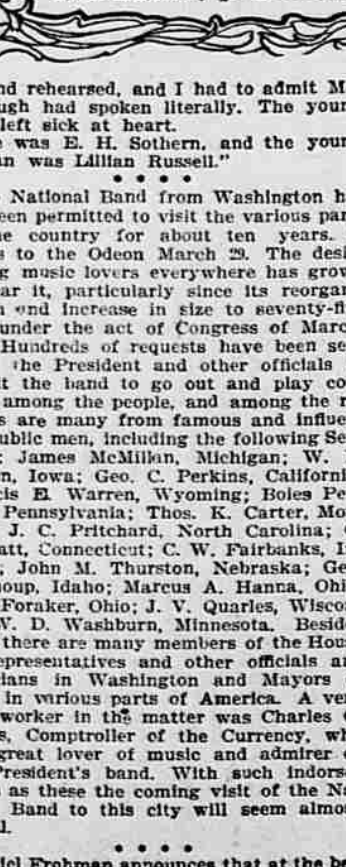
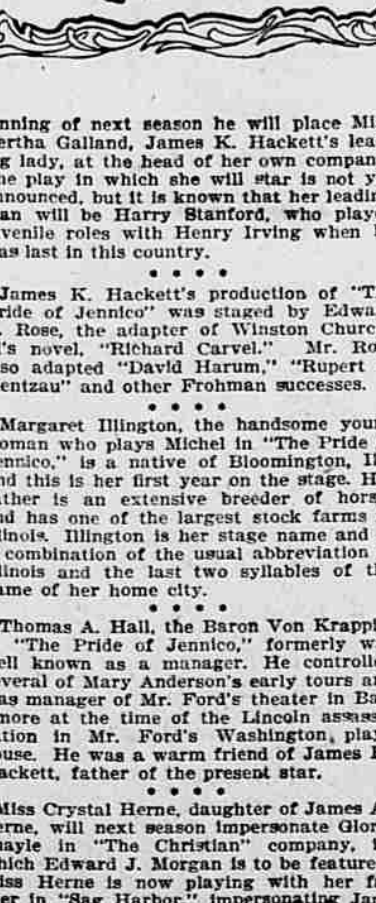
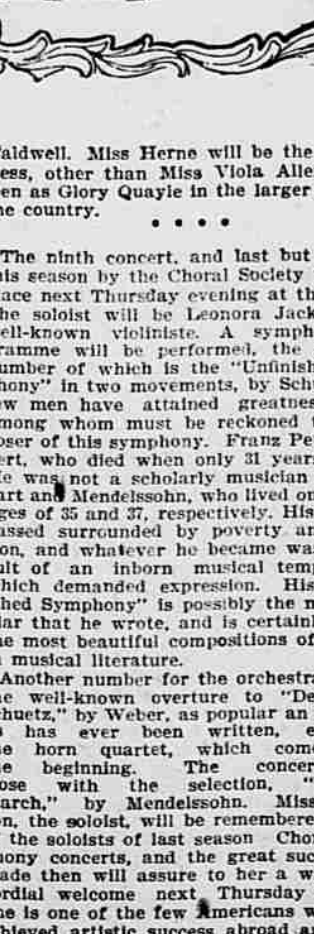


## STAGE AFFAIRS

LEONORA JACKSON  
VIOLINIST

JAMES K. HACKETT

GERTRUDE RENNISON  
AS ELIZABETH IN "TANNHAUSER"  
CASTLE SQUARE OPERA COMPANY.MISS ALICE GILMORE  
THE GREAT WHITE  
DIAMOND COMPANY  
IMPERIAL THEATREARCHIE BOYD  
VILLAGE POSTMASTER  
GRAND.MARGARET ILLINGTON  
OF BLOOMINGTON, ILL.  
IN "THE PRIDE OF JENNICO"GRACE LARUE  
AT THE STANDARD

That mass of entertaining tommyrot, famous the world over as "Cyrano de Bergerac," had a most excellent rendering at the Olympia Theater on Thursday evening. M. Coquelin was most happy in combining the quiet humor of the place-saver in the "Cadets of Gasconne" speech, where he fell so far short of the Mansfield rendering as to be a momentary disappointment.

Columns of newspaper space have been given up, from time to time, to the praise and analysis of the Roumanian drama. The simple fact is that "Cyrano de Bergerac" is a wordy comic opera—nothing more. There is as much pathos in the chief character's words as there is in the poverty of Cadeaux or the helpless vagabondage of Ravennas. Mr. Mansfield made a sturdy Cyrano—Mr. Coquelin a soulful. Each was good in his way, and Coquelin's was the better way for the reason that the poetic idea is more closely allied to the spirit of Cyrano.

"Alphonse" is a tiresome proposition. It is too much monologue.

The dramatic action is limited to two scenes—neither of which would excite more than a breath of approval in an audience accustomed to melodramatic effects. To understand the spirit of "Alphonse" it is necessary for one to immerse oneself in Napoleonic history. The play of itself is not complete, long as it is. Historically, it expresses a mere fragment.

Add to these difficulties the age and sex of the chief performer last week, to say nothing of the linguistic obstacle, and you will understand that many persons in the "Alphonse" audiences administered metaphorical kicks to themselves as they passed wearily into the midnight street.

"Cyrano de Bergerac" is an amusing entertainment, was better for the public. The chief actor was excellent, the famous associate charmingly placed as Roxane. Then came the well understood and almost conventional "Tosca," with the familiar, old "Camille" by its greatest interpreter, for the last performance. The Bernhardt season was a financial success, but not notably so. It was also a success as a curiosity, but at no time were there any signs of an artistic triumph.

Keen interest in the Maude Adams version, to come next Monday night, is shown in many quarters. The English book of "Alphonse" is rather freely translated, and from the monologic standpoint is not different from the French.

Mr. Southwell has done nothing with a surer touch than his production of "The Shallop." The work of the stage manager was admirably accomplished, a statement that is not new to the eyes of Mr. Temple and his supporters. The cast was of good balance, in spots it was not so strong as that of the previous season, but in the matter of evenness, it was quite as good as anything we have seen on the Music Hall Stage at any time. The audiences were uniformly large.

An excess of the dramatic element is about the worst thing that may be charged against "Manon Lescaut," the dramatization of the Abbe Prevost's old novel, which received its premier presentation in St. Louis this past week at the hands of Mr. Kelley and Miss Shannon and their company.

The play is not a "Sapho" nor a "Zaza," nor even a "Camille" in Frenchness. Its story is so told that Manon appears as a martyr to the passion and cruelty of men. She is a pathetic little figure, outlined against a somber background of tragedy. It may be that the play will prove so somber, indeed, that people will not long care for it. But it will never be shelved for that rank immorality which should long ago have caused the withdrawal of "Sapho" and "Zaza." It pleads not guilty to this count.

Miss Shannon is pre-eminently the star of "Manon." Mr. Kelley has a reasonably good part for a leading man, but nothing more. The supporting company is fairly well cast. It remains now to be seen if playgoers will remain content with a "Manon" who is not so shocking as she might be.

Stuart Robson is a walking volume of anecdotes. Fifty years of stage life have brought him information and memories which scarce another player on the American stage possesses. The bulk of his recollections, following the example of Mr. Jefferson, he has placed in a book. "But in that book he forgot to state his age. It needed his birthday last week to give the general public the knowledge that he was 65 years old.

Strangely enough, Mr. Robson has not outlived the period of frank confession. Hence the following story:

"I was rummaging through an old trunk recently," he says, "and in it I found two letters which, as I read them through by the light of to-day, made me smile. The first was dated twenty years ago, and the one was written then appearing at Tony Pastor's, but did not care for her work there, and was willing to take almost any pecuniary sacrifice to get a chance in legitimate work. I remember how, when I first read the note, I thought of a time before when Billy Florence came to me one day and said: 'Look here, Robson, I wish you would go over to Pastor's and look over a new girl Tony has down there. She's as pretty as a picture and sings like a thrush. She's crazy to break into the legitimate, and I had almost concluded to engage her, when suddenly I discovered that she couldn't act.' Well, on the strength of that I wrote the young woman a polite note refusing her services.

"The other letter was from John McCullough, and said: 'For heaven's sake, will you do something for this young friend of mine? Of course, you know who he is, but I warn you not to engage him on the ground that, being his father's son, he ought to be a good actor. Without an exception the youngest is the worst actor I have ever seen in my life.' The young man came to

me and rehearsed, and I had to admit McCullough had spoken literally. The young man left sick at heart.

"He was E. H. Sothorn, and the young woman was Lillian Russell."

The National Band from Washington has not been permitted to visit the various parts of the country for about ten years. It comes to the Odéon March 23. The desire among music lovers everywhere has grown to hear it, particularly since its reorganization and increase in size to seventy-five men under the act of Congress of March, 1880. Hundreds of requests have been sent to the President and other officials to permit the band to go out and play concerts among the people, and among the requests are many from famous and influential public men, including the following Senators: James McKim, Michigan; W. B. Allison, Iowa; Geo. C. Perkins, California; Francis E. Warren, Wyoming; Boies Penrose, Pennsylvania; Thos. C. Carter, Montana; J. C. Fitchard, North Carolina; O. H. Platt, Connecticut; C. W. Fairbanks, Indiana; John M. Thurston, Nebraska; Geo. L. Shoup, Idaho; Marcus A. Hanna, Ohio; J. B. Foraker, Ohio; J. V. Quarles, Wisconsin; W. D. Washburn, Minnesota. Besides these there are many members of the House of Representatives and other officials and musicians in Washington and Mayors of cities in various parts of America. A very hard worker in this matter was Charles C. Dawes, Comptroller of the Currency, who is a great lover of music and admirer of the President's band. With such endorsements as these the coming visit of the National Band to this city will seem almost official.

Daniel Frohman announces that at the be-

ginning of next season he will place Miss Bertha Gail, James K. Hackett's leading lady, at the head of her own company. The play in which she will star is not yet announced, but it is known that her leading man will be Harry Stanford, who played juvenile roles with Henry Irving when he was last in this country.

James K. Hackett's production of "The Pride of Jennico" was staged by Edward E. Rose, the adapter of Winston Churchill's novel, "Richard Carvel." Mr. Rose also adapted "David Harum," "Rupert of Hentzau" and other Frohman successes.

Margaret Illington, the handsome young woman who plays Michel in "The Pride of Jennico," is a native of Bloomington, Ill., and this is her first year on the stage. Her father is an extensive breeder of horses and has one of the largest stock farms in Illinois. Illington is her stage name and is a combination of the usual abbreviation of Illinois and the last two syllables of the name of her home city.

Thomas A. Hall, the Baron Von Krappitz in "The Pride of Jennico," formerly was well known as a manager. He controlled several of Mary Anderson's early tours and was manager of Mr. Ford's theater in Baltimore at the time of the Lincoln assassination in Mr. Ford's Washington playhouse. He was a warm friend of James H. Hackett, father of the present star.

Miss Crystal Herne, daughter of James A. Herne, will next season impersonate Glory Quail in "The Christian" company, in which Edward J. Morgan is to be featured. Miss Herne is now playing with her father in "Gull Harbor," impersonating Jane

Caldwell. Miss Herne will be the first actress to appear with Miss Viola Allen, to be seen as Glory Quail in the larger cities of the country.

The ninth concert, and last but one, for this season by the Choral Society will take place next Thursday evening at the Odéon. The soloist will be Leonora Jackson, the well-known violinist. A symphony program will be performed, the principal number of which is the "Unfinished Symphony" in two movements, by Schubert. A few men have attained greatness early, among whom must be reckoned the composer of this symphony, Franz Peter Schubert, who died when only 31 years of age. He was not a scholarly musician like Mozart and Mendelssohn, who lived only to the age of 35 and 37, respectively. His life was passed surrounded by poverty and privation, and when he became the result of an inborn musical temperament which demanded expression. His "Unfinished Symphony" is possibly the most popular that he wrote, and is certainly one of the most beautiful compositions of his kind in musical literature.

Another number for the orchestra will be the well-known overture to "Der Freischuetz," by Weber, as popular an overture as has ever been written, especially among the horn quartet, which comes near the beginning. The concert will close with the selection, "Wedding March," by Mendelssohn. Miss Jackson, the soloist, will be remembered as one of the soloists of last season Choral Society concerts, and the great success she made then will assure to her a warm and cordial welcome next Thursday evening. She is one of the few Americans who have achieved artistic success abroad and over-

come the stupid prejudice against the "White Indian," which prevails in most of the art centers on the other side of the Atlantic. Miss Jackson will play the "Fourth Concerto" in D minor by Vieuxtemps, with the orchestra, and with the piano the following numbers: "Nocturne," "Homage," "Hungarian Dance." This concert will afford the last opportunity of the season for hearing the Symphony Orchestra by itself, since at the final concert Gounod's "Redemption" will be performed.

A considerable interest is being displayed in James K. Hackett's determination to try "actor-management" next season. Mr. Hackett's three years' contract with Daniel Frohman expires in June next, after which this young player will tour under his own auspices. He has a following, it may truthfully be said, in cities where he has played. In the United States actor-management has not advanced so far as it has in England, yet every actor capable of really becoming an important factor on the stage has hopes of some day becoming an actor-manager as well. That so few have tried it in America is doubtless due to the fact that the business of the theater here, like all other businesses with us in our bustling atmosphere, is more complex than it is in England. Here it is what German criticism would call "many-sided." For this reason more than any other, but few of our eminent actors have felt themselves qualified to make the leap, figuratively speaking. With us, it should be remembered, at least half of every actor's season—generally more than that—must be spent on tour. This entails an immense amount of business detail, which the average actor-manager in London knows nothing about. There is the railroad to be attended to, properties to be looked after, advertising, ordering of printing, booking of routes, and so on almost ad infinitum. To be sure the actor-manager in America can, and does, engage competent persons to personally cover these matters, yet he himself must supervise them if everything is to be thoroughly well done, and it is just such tasks as these which have caused so many stars to shrink from the additional cares which actor-management involves.

At any rate, Mr. Hackett is going to enter this field next season, and it is not much to say that none of our stars is better fitted for the undertaking.

Wilson Barrett, the English actor-author, has sent a check for \$250 to the fund started by the London Evening Post for the payment of the debt on the church at Stratford-on-Avon, where Shakespeare is buried. Mr. Barrett has made a fortune from royalties paid on his plays, and that he is willing to give as well as receive, is shown by his letter to the Post, in which he says: "I, in common with my professional brethren, have paid not author's fees for the performance of Shakespeare's sublime works, and my contribution may be accepted as a contribution to the memory of the poet's memory."

This week's attraction at the Olympia will be a play new to St. Louis presented by James K. Hackett, one of the best romantic actors of his time. The play is "The Pride of Jennico," which is founded on a chief incident in Egerton Castle's novel. Mr. Hackett's engagement will begin tomorrow night. This prominent young star has had no play at any time, it is said, so well fitted to him as his present one. Since last in St. Louis he has accomplished something. He appeared in "The Pride of Jennico" for twenty weeks at the Criterion Theater, New York. Romantic plays have hitherto had no such lengthy runs as this in the uptown theater district of Gotham.

Regarding the plot of "The Pride of Jennico," it tells of the love affair of young Basil Jennico, the last of the House of Jennico, to whom is left a fortune with the proviso that he marry a woman of rank. He undertakes to do so and falls head over heels in love with the Princess of Dornheim, Marie Ottilie. Matters run along smoothly until after the wedding and then Jennico becomes convinced that his wife is merely a waiting woman, attendant to the Princess. His bride, wishing to test his love, does not undeceive him and the upshot of the affair is a violent quarrel and separation. Jennico realizes when too late that he had made a mistake. His efforts to win back the woman he loves are constantly frustrated by a villainous Prince, a cousin of Ottilie, and himself in love with her. But the hero, by reason of his prowess and fine ability as a swordsman, not only escapes several attempts on his life, but defeats in combat one by one a band of the Prince's followers, and finally the Prince himself, hurling the latter over a cliff to death. Pleasant reports have been received as to the strength of the play, and also as to the personality, beauty and ability of his leading lady, Miss Bertha Gail, who has not yet been seen here. She plays the part of the Princess. Some of the other members of his company are: George W. Barber, Arthur Hoops, Thomas A. Hall, Theodore Hamilton, Longley Taylor, Stephen Wright, Ralph Lewis, Edward Donnelly, James Otley, George Allison, Ramsey Nicholson, George Trimble, J. E. Mackin, Sydney Price, Edgar MacGregor, Gertrude Rydner, Margaret Illington, Cecil Nelson, Carrie Thatcher and Carolyn Prince.

After a season of the most extraordinary success in New York, Boston, Chicago, Washington and other cities, Maude Adams comes to the Olympia Theater a week from Monday night in "The Shallop," a chamber and best production of Edmond Rostand's superb, poetic drama "Alphonse." This is one of the notable theatrical engagements of the season. Miss Adams has demonstrated that she is one of the great actresses of our time in tragedy as well as in comedy. No production of recent years has excited so much interest and discussion, and the profound success of the little American actress has placed her on a pinnacle of distinction scarcely exceeded by any actress.

David Belasco's Japanese play, "Madame Butterfly," appears to have secured a new lease of life by its production at Proctor's Fifth Avenue Theater in New York. Its success has been totally unexpected, and all the more complete because a tragedy play occupying a full hour is something to which the patrons of vaudeville are wholly unaccustomed. The play is given in its entirety, with all scenic and electric effects, which aroused great approval in New York and London last season. Miss Valerio Bergere is seen as Cho-Cho-San.

Down on the programme, where the name of Edward Buechel appears, it is announced that any one sending him a bouquet of flowers will be subject to a heavy fine. They say that the gentleman is responsible for this annotation himself. For this reason Otto Herold, Max and Carl Schroeder and Charles Adams, all lusty bachelors, have made up their minds with which they will buy enough flowers to smother Mr. Buechel. Joseph Wippold, L. Priestner, Jr., and Guss Volkner, will sing bass solo, and Louis Hillier, one of the rare tenors, also has a song. About in the center of the programme there is a quartet song by Messrs. Charles E. Blume, B. J.

London characters fly to the mountains of Sierra Nevada, where the attempt to steal the diamond is made.

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The United States Marine Band, which has a leave of absence from Washington for the first time in ten years, will give a concert on Friday evening, March 23, at the Coliseum, under the auspices of the First Regiment, N. G. M.

The next Kunkel concert will be given at Association Hall, Grand and Franklin avenues, on next Wednesday evening, March 22. A fine piano will be given away. Mr. Horace P. Dibble, Miss Eva E. Murphy, Master Frank DeVol, Signor Guido Parisi and Messrs. Charles Kunkel and Charles Jacob Kunkel will furnish the programme, which is of much merit.

The Imperial will be the scene of a striking event. The bill for the "White Diamond" will be the bill. From

SUGGESTIONS  
TO GIRLS WHO WORK.

BY MARGARET L. BRIGGS.

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There's nothing unusual in the case of the young woman who, the other day, tried to take her own life because she was discharged. She had done her best, but was ill and couldn't work. She was told to go. The superintendent didn't believe her. He had become hardened by his years of authority, and he couldn't be imposed upon by any girl who gave "sickness" so often for excuse. He had overlooked the offense several times because the girl was a good worker in the factory, and he needed hands, but he couldn't let it go on, especially when he didn't half believe her, on account of the effect upon the others.

Of course the girl looked sick, but so did a good many others, and it didn't after all make much difference whether she was sick or not. If she couldn't work or wouldn't work she wouldn't do for the job, and he'd give somebody else her place. Had she any place to go when she was discharged? Would she die of hunger? Would the people she supported die of hunger also? If these things occurred to him, he put them aside, for he really couldn't enter into them that far. He had a duty toward the house which employed him, and he was going to perform that duty. In fact, he must perform it or lose his own place.

This is the way of the world, and it's a pretty hard way for working women who are sick with some female ill. If they go to a doctor they have to pay money for advice, which they cannot afford, and not one time in forty do they get real help. The fact of the matter is, the doctor doesn't understand the young woman's case. He tries to do the right thing, but the girl gets no better. If she goes to a free dispensary after consulting a hospital doctor she feels pauperized, and the result is substantially the same as before.

What, then, shall the young girl or the older woman do who must have her strength for her work and who is suffering from some feminine disorder? It is really singular that there should be a woman anywhere between the two oceans who does not know that she can get free advice about her health from Mrs. Pinkham at no cost whatever. Of course there are great numbers of women writing all the time to Mrs. Pinkham and getting advice and help from her, but there are a great many others who need safe and sympathetic advice, and to such these words are directed.

It is an absolute fact that no person in the world is so well qualified to advise women as is Mrs. Pinkham, and there is no trap of any kind about her advice. It is wholly free, and the result of her great experience. Every working girl may benefit by it, and if it is followed it will be found to be a perfect aid to robust health. Her address is Lynn, Mass.

Mrs. Pinkham's medicine for women is Lydia E. Pinkham's Vegetable Compound. No other medicine ever prepared for women is so certain to help them as this remedy of sterling worth, which has been successful for thirty years. If the periods are painful or irregular, if the back aches or there is a dull pain in the side, if there is nervousness and a dragged down sensation, Lydia E. Pinkham's Vegetable Compound is the surest help in the world. Do not get discouraged, while it is so easy to get the right advice and the right treatment if you give the matters a little intelligent thought.

Miss Helena Phillips as Suzuki, Mr. Claude Gillingwater as the American Consul and Mr. Hankin Duval as Lieutenant B. F. Pinkerton.

## THE AMATEUR MUSICIAN.

Because they believe that the feminine mind is in a devoutly devotional attitude just at the present season the gentlemen who sing in the Liederkreis Society chorus have arranged a stag entertainment in which they propose to frolic all to themselves. It is to take place on next Saturday night at the Liederkreis Club, and the chorus will do musical "stunts," singing such songs as "Ma Mammy Lou" and "Ma Coal Black Lady" in German. Mr. Louis Hillier, who has charge of the arrangements, has gotten up an invitation printed on a large advertising dodger illustrated so facetiously that it has to be seen to be appreciated. A green slip of some sort is promised, but not an inkling as to what it will be. Just a warning here issued: If you can't get there earlier, be sure to be there before 10:30 o'clock.

There are to be about twenty soloists, quartet and duet singers, in costume, of course, and faces decorated with charcoal powder. Leader Richard Stempf will be the only exception, as he has an antipathy for the paint. The premier of the soloists, as the programme is now arranged, will be Mr. Frank Hassendee, the oldest bass singer in the club. He is at the very extreme end of the skillets, but his voice is as robust as any another man's in its prime. The members expect most entertainment from the tenor solos of Charles Hecker, who has such a fine voice that it has been compared to a green slip of some sort. Skinkins, whose drawings of the doings of the club members adorn its walls in various sections of the building, will sing something with his bass voice. Next, George Hoffmann, one of the few tenors, will sing and probably tell some of the funny stories which have made his reputation as a raconteur. And Theodore Hagener, who recently played an important role in a play at the club, will sing a tenor solo.

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Bloemker, Joseph Seler and Arthur E. Poss.

When there is a combination of excellent shows in town, with such a scintillating star as Bernhardt in the center, and Spering's Quartet happens to come at the same time, you may be sure that the people whom you see at Memorial Hall are very ardent amateurs. It grieved them very much to hear that he does not intend to return next season. But you know of all the vacillating minds the musician's changes most frequently, and there is more than a possibility that Spering may return. Devotees of chamber music in St. Louis are too enthusiastic to allow him to desert the city entirely.

Webster Groves, which contributed to the amateur musical season two presentations of the "Mikado," has a number of interesting amateurs besides those who were in the opera. Miss Josephine Albers has a pretty soprano voice, plays the piano and has achieved a notable mastery of the violin as an amateur. Miss Frances Thibbes has a mezzo-soprano voice and plays the piano. Ernest Horspool's bass voice is known even beyond the purlieus of Webster Groves. He sings frequently in the city.

Miss Effie Arens of the South Side has aroused some comment of late by her sweet soprano singing. While her voice is not large, she has been told that what there is of it is unusually true. Her family is very musical and her brother, Waldo Arens, performs on a number of instruments. An Abbeville, South Side young lady who has a good voice is Miss Rose Weisenborn. She is much in demand when her friends give entertainments.

ECZEMA'S  
ITCH IS TORTURE.

Eczeema is caused by an acid humor in the blood coming in contact with the skin and producing great redness and inflammation; little pustular eruptions form and discharge a thin, sticky fluid, which dries and scales off; sometimes the skin is hard, dry and fissured. Eczeema in any form is a tormenting, stubborn disease, and the itching and burning at times are almost unbearable; the acid burning humor seems to ooze out and set the skin on fire. Salves, washes nor other external applications do any real good, for as long as the poison remains in the blood it will keep the skin irritated.

## BAD FORM OF TETTER.

"For three years I had Tetters on my hands, which caused them to swell and their natural size. Part of the time the disease was in the form of running sores, very painful, and causing me much trouble. I tried doctors all over the place, but they could do nothing for me. I took only one bottle of S. S. S. and was completely cured. This was fifteen years ago, and I have never since seen any sign of my old trouble."—Mrs. L. B. JACKSON, 1414 McGee St., Kansas City, Mo.

S. S. S. neutralizes this acid poison, cools the blood and restores it to a healthy, natural state, and the rough, unhealthy skin becomes soft, smooth and clear.

Send for our book and write us about your case. Our physicians have made this disease a life study, and can help you by their advice; we make no charge for this service. All correspondence is conducted in strictest confidence.

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and all other VERMIN, leaving  
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